



## Arts In Education Program



**2001-2003 Artists In Residence**

**Literary Artists**

### Residencies offered:

*(Grades K-12, adults, and all special needs populations)*

Ferra's residencies encourage students to use language in unpredictable ways in order to think and write about the "ordinary" from new perspectives. For example, using uncommon verbs with subjects, students have written such lines as "fear hibernates in the dark winter caves of your dreams" and "rain types poems on my roof and signs its name on my windows." Ferra concentrates on specific language in which students name and enrich nouns, so that a tree might become a "buckeye," flowers might be "foxglove" or "fireweed," and clothing might range from "parka" to "kimono" to "fedora." Focusing on the use of adjectives in eliminating clichés and building new comparisons, her students have created such phrases as "quiet as a baseball snuggled in winter grass" and "brave as a cattail toughing out a hurricane." Through supportive peer responses, Ferra directs students positively in the revision process, enabling them to perceive themselves as creative thinkers and instilling a renewed sense of self and a desire to continue writing.

**Materials needed:** Pencils or pens, paper, access to a photocopier, and some chalkboard space.

**Geographic areas:** All.

**Availability:** Anytime. Prefer to start scheduling in the fall so that residencies can be paced comfortably throughout the school year.

### Curriculum integration:

Science, art, history, social studies, drama, music.

### Teacher workshops:

Ferra thrives on working with educators as well as students. A teacher workshop can consist of ways to generate word lists and invent techniques applicable to a specific grade level. In every workshop she engages teachers in the act of writing and sharing, striving to make the experience meaningful and fun. She wants each teacher to leave the workshop with at least one draft of a poem and with ideas about how to adapt poetic concepts to fiction and creative nonfiction, whether it is a book report or a topic for any school subject. Her main objective is to inspire teachers to enjoy themselves, as writers as well as teachers of writing.

### Community outreach:

A sample community event would be an evening reception and reading of student work. The reading, which is always an affirmative experience for students, can culminate with a slide show put together by parents and students (the slides depicting residency activities). The slide show can be accompanied by live or recorded music, becoming both a visual and musical celebration of the writing residency experiences.

### The Artist:

Lorraine Ferra has worked as a writer in residence since 1979, teaching in Utah, Washington, Delaware, Massachusetts, and Vermont. Her poems, prose, translations, and critical reviews have appeared in numerous periodicals and anthologies. She is the author of *Eating Bread*, a collection of poems, and *A Crow Doesn't Need a Shadow: A Guide to Writing Poetry From Nature*. Her guidebook has been chosen by the National Council of Teachers of English for promotion and distribution. She is founder and director of *Wordtracks*, a nature-based creative writing program for children and adults. In addition to in-school residencies, she presents creative journal-keeping experiences for natural history museums and science centers nationwide.

## Residencies offered:

*(Grades K-12, adults)*

Word play and imaginative language are the foundation of poetry. With enthusiasm and a few tricks borrowed from Kenneth Koch and others, Flenniken helps students discover how to surprise themselves. In addition to traditional subject matter, math and science concepts can be integrated into poetry lessons with satisfying results. Students in secondary grades, for example, might apply the specialized vocabulary of geometry or physics to a poem about parents. Younger students might compare arithmetic equations with sentences and play with words on either side of the equal sign. Or they might apply scientific concepts—floating and sinking, counterbalance—to their own emotions, bodies, and landscapes.

**Materials needed:** Access to a photocopier, writing instruments and paper, chalkboard/whiteboard or overhead projector.

**Geographic areas:** Metropolitan Western Washington and environs within 60 miles of Seattle; Tri-Cities and communities within 60 miles.

**Availability:** Available any month of the year, but school months are best.

## Curriculum integration:

Poetry can focus emotion and thought on any subject with the precision of a medical instrument. The artist is uniquely qualified to integrate the particular mysteries and vocabularies of math and science into a poetry curriculum and can apply the same principles to the arts and humanities.

## Teacher workshops:

The first priority is always to convey the emotional satisfaction and excitement poetry offers. The workshop will focus on bringing carefully selected contemporary poetry (i.e., poetry written by adult poets for adults) into the classroom and using it as a springboard for classroom discussion and inspiration, much in the way visual art has been integrated into the classroom. Teachers will play and surprise themselves with a few of the same writing exercises their students will be using.

## Community outreach:

This is a fine opportunity to celebrate poetry's oral traditions. An evening poetry reading in a public library, bookstore or coffeehouse, or an all-school poetry presentation allows students to share their work. A community workshop or open mike can be a gratifying alternative.

## The Artist:

Kathleen Flenniken has published widely in literary journals including *Atlanta Review*, *CALYX*, *Poet Lore*, *Southern Poetry Review*, *Crab Creek Review*, and many others. Her poems have been included in the 1998, 1999, and 2000 King County Poetry on the Buses Project and have been nominated for a 2001 Pushcart Prize. Flenniken teaches two poetry writing courses at the University of Washington Experimental College and has led poetry workshops in the public schools for several years. In addition, she holds BS and MS degrees in civil engineering and was a practicing engineer for eight years. Flenniken and her husband have three children in the Seattle Public Schools.

## Residencies offered:

**Materials needed:** Overhead projector, colored pens, pencils, paper, blackboard, cassette player, folders to hold student work.

### *Poetry Is Where We Live: (Grades 1-12, adults)*

From writing about the smell of cedar chips to making metaphors with household tools, this workshop series draws inspiration from the everyday world.

### *Word Play/Tools For Making Poems: (Grades 1-12, adults)*

Students become poem makers who use tools such as figurative language, intentional line breaks, personification, and other poetic devices to make their poems sing.

### *Subject-Focus Workshops: (Grades 1-12, adults)*

Developed in collaboration with participating teachers, these workshops broaden the focus of an area of study, from American history to zoology. All workshops incorporate the creative process of revision.

Geographic areas: All.

Availability: Open.

## Curriculum integration:

English, language arts, fine arts, music, science, social studies.

## Teacher workshops:

Teachers become writers as they engage in two or three poetry writing exercises which enable them to enter the writing process from pre-writing through publication by reading aloud. The group will discuss how these exercises and others like them can be incorporated into their classrooms. This workshop includes handouts and an annotated bibliography, as well as a show-and-tell of teaching resources.

## Community outreach:

The outreach event will be a celebration of student writing that may take the form of an evening coffee house reading featuring student readers, displays of polished poetry on the walls, and folders full of poems-in-progress from the workshops set out on tables.

## The Artist:

Laura Gamache is a writer of poetry and creative nonfiction. Born in Seattle, she holds both a BA and MFA in fiction writing and directs the Writers in the Schools Program at the University of Washington. Her writing has appeared in several publications, including the anthology *In My Life: Encounters with the Beatles* and the *North Atlantic Review*. One of her essays on teaching poetry appears in *Classics in the Classroom* from Teachers & Writers Collaborative. In addition, her story *A Night at the Monster Trucks* aired on KUOW radio's Weekday. In 1999, she was selected to participate in the Jack Straw Foundation Writers Program, and her poetry was included in King County's Poetry on the Buses. Gamache has traveled throughout Washington State as an artist in residence since 1992.

### Residencies offered:

*(Grades K-12, adult)*

Sibyl James' residencies explore the imagination, as well as daily reality, and ways to express our thoughts and feelings effectively. Following the state's Essential Learnings in the Arts, residencies focus on developing skills in the elements of creative writing—character, imagery, musicality, and point of view. Each workshop focuses on defining one element, giving examples of work by writers from diverse backgrounds, and involving students in exercises designed to help them understand and use the element. Students also will learn to evaluate their own and classmates' writing. Presentations build sequentially on previous skills. Themes can be integrated with other curricular areas including: social science: scenes of historical events from different participants' points of view, travel, or science fiction tales to portray the geography/culture of a place; science: poems presenting the world of some insect or animal; mathematics: or poems with mathematically based rhythms.

**Materials needed:** Chalkboard or white board, paper, pencils, pens (if possible a cassette player, video camera).

**Geographic areas:** Within 40-mile radius of Seattle.

**Availability:** Any.

### Curriculum integration:

Workshops support the language arts and critical thinking. Preplanning with teachers allows a creative writing approach to concepts covered in other areas such as history and science. Also, James can include material from countries she has lived in—China, Mexico, North Africa and Sub-Saharan Africa—to provide an international component to other multicultural studies.

### Teacher workshops:

Hands-on workshops are intended to help teachers feel comfortable with designing their own creative writing sessions and to explore ideas for using creative writing in other aspects of the curriculum. Direction is given on how to create the basic format for a writing segment, as well as how to design and sequence a long-term program in creative writing. Sample exercises and resources for further exercises and examples are provided.

### Community outreach:

Student performances or writing workshops for the community, use of local radio and cable TV for performances, cassette or video recordings, a class book, or a poetry mural for the school.

### The Artist:

Sibyl James has a PhD in English. She has taught at colleges in the US, China, Mexico, and as a Fulbright professor in Tunisia and Cote d'Ivoire. Additionally, she has taught writing to K-12 students through the Washington State and Alaska arts commissions, Seattle Public Schools, and international schools in North and Sub-Saharan Africa. She taught the literary arts component of a program for teachers at Seattle Pacific University and worked on a Seattle Public Schools project to design learning objectives in the arts. As a member of the Seattle Arts Commission, she helped create an Arts in Education Program and served as its chair. Recently, James was lead writer on a creative writing text for students. Her publications include five books and works in over 100 journals internationally. She has received major awards for her writing from public foundations.

### Residencies offered:

*(Grades K-12)*

Roche's residencies start with oral language play, sometimes from the Bantu form, or sometimes with other "language games" which will become short poems almost without the students realizing it. Students move effortlessly from introductory play to writing poems. These poems are followed by a number of exercises to teach basic elements and concepts in poetry: sound and rhythm, image, content, line-breaks, and ruses of recurrence. In school, residencies often culminate in a book of poems or a poetry performance.

**Materials needed:** Paper and pencils, colored construction paper for elementary students, a VCR for older students.

**Geographic areas:** All.

**Availability:** Best is fall and winter.

### Curriculum integration:

There are endless possibilities—the poetics of physics (developed by Olson, Duncan, others), biology as both content and metaphor (developed by Michael McClure), content from social studies and history. Poems can be made of any material; it is the approach to the materials that define the poetics.

### Teacher workshops:

The teacher workshop is designed to engage teachers of all disciplines in using creative writing as a means to explore their subject. Teachers leave with practical exercises they can use in their classrooms.

### Community outreach:

This depends on the community's needs and wishes. The artist has presented an evening poetry workshop for community members who write and a poetry reading featuring students. She also has held an all-school presentation by students during school hours.

### The Artist:

Judith Roche is the author of two poetry books, *Myrrh and Ghosts*, and has recently edited an anthology of writing about Pacific salmon, *First Fish, First People, Salmon Tales of the North Pacific Rim*. She is published in numerous journals and magazines and co-wrote and edited two creative writing teaching books: *Yo Words* and *What's the 411?* She has taught classes and residencies in schools, colleges, universities, and prisons throughout the Northwest and nationally. She is the literary arts director for One Reel and manages the literary component of Bumbershoot, the Seattle arts festival.

### Residencies offered:

#### ***Building a Book, Writing a Story from Your Own Life: (Grades 4-12)***

This residency is based on the belief that each person has a story to tell and that the world needs to hear those stories. The residency aims to help young people bring their personal stories—both actual and fictional—into the world. The course is designed as a microcosm of the process an author goes through from first spark of an idea, to development of story, to refining the work to make it stronger, and finally to rehearsing and presenting the completed piece to an audience. The class process involves learning games and exploring concepts like plot, setting, character, and dialogue. An optional component involves acting out key elements of a student's story and photographing these for use in the student's book. At the end of the residency, each student has written—and illustrated with photos—her/his own book. A student reading allows student authors to present their work to the class or school assembly.

**Materials needed:** Pens, pencils, paper, construction paper. For the optional step of photographing key moments: camera/s (disposable is fine) and enough film for four exposures per child (three rolls of 24 exposures for a class of 18).

**Geographic areas:** Statewide.

**Availability:** All year.

### Curriculum integration:

This residency works well with English literature. Preplanning with teachers allows for a creative approach to history, sciences, and social studies. Also, theater/drama integrates well with the acting-out-a-story component of book making.

### Teacher workshops:

The workshop guides teachers from off-the-cuff oral stories to a written pieces moving toward finished, publishable form. Teachers leave with practical exercises they can use in their classrooms.

### Community outreach:

Possible events depending on community needs/desires: a literary reading of the author's work with a question and answer period, a student literary reading, an adult writing workshop in a senior citizens' home or library.

### The Artist:

Monica Woelfel has published numerous short stories, articles, and essays in literary journals, magazines, and newspapers, including *The North American Review* and *The Portland Oregonian*. Her writing won the *Oregonian's* Short Fiction Contest and took second place in the nonfiction book category of Pacific Northwest Writers' Association 2000 literary contest. She has worked as a reporter, newspaper editor, and publicist. She also has taught outdoor education skills for grades 6-12, adult writing classes, and creative writing as a local artist in residence in elementary school. Woelfel speaks conversational Spanish. Because she has a brother and sister with learning disabilities, she is interested in working with children with learning challenges, as well as those who excel at academics.